

## Louisiana State University LSU Digital Commons

---

LSU Master's Theses

Graduate School

---

2015

# Bratya, A Symphonic Poem

Tamyka Rochelle Jordon

*Louisiana State University and Agricultural and Mechanical College*, [tjordo2@lsu.edu](mailto:tjordo2@lsu.edu)

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool\\_theses](https://digitalcommons.lsu.edu/gradschool_theses)



Part of the [Music Commons](#)

---

### Recommended Citation

Jordon, Tamyka Rochelle, "Bratya, A Symphonic Poem" (2015). *LSU Master's Theses*. 4082.  
[https://digitalcommons.lsu.edu/gradschool\\_theses/4082](https://digitalcommons.lsu.edu/gradschool_theses/4082)

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact [gradetd@lsu.edu](mailto:gradetd@lsu.edu).

BRATYA, A SYMPHONIC POEM

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Music  
in

The School of Music

by  
Tamyka Jordon  
B.S., Southeastern University, 2011  
December 2015

## **ACKNOWLEDGEMENTS**

I would like to thank Dr. Dinos Constantinides for starting me on this journey.

Special thanks to Dr. Stephen Beck for his patience, time, guidance, and general help with this project. Thank you for the feedback and the encouragement to compose a work that is distinctly mine.

Another special thanks also to Dr. Robert Peck and Dr. Daniel Shanahan for serving on the committee for this thesis.

Very special thanks to my family, friends, fellow students, and co-workers for all of their emotional support.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
MITYA.....	1
IVAN.....	33
SMERDYAKOV.....	57
ALEXEI.....	70
VITA.....	84

## ABSTRACT

Bratya, ‘brothers’ in Russian, is a tone poem inspired by characters in Dostoevsky’s *The Brothers Karamazov*. The novel is long, complex, and largely considered the author’s magnum opus. I focus on each brother: Dmitri, Ivan, Smerdyakov, and Alexei. Each movement attempts to capture the essence and personality of each brother.

The first movement “Mitya”, a nickname for the eldest brother Dmitri, attempts to personify the character’s stormy, passionate nature. His strained relationship with his father, obsession with the siren-like Grushenka, and his general inability to control his emotions are largely to blame for Dmitri’s imprisonment. Specific traits and episodes that inspired Mitya’s include his military experience, the scene where he and Grushenka profess their mutual love, and his arrest for the murder of his father. Because he is a military man and frequent presence at the local bar, I like to imagine a slightly intoxicated Dmitri, dancing and laughing boisterously with his fellow officers, hence the Cossack dance (C-E). On the night of his arrest, Dmitri spots Grushenka and the two commit themselves to each other (E-F). Although Dmitri is innocent, the circumstantial evidence against him is overwhelming and he eventually lands in a labor camp in Siberia(G).

The second movement entitled “Ivan” is inspired by Ivan’s atheism, his inability to reconcile his own personal logic and reason with his desire to acknowledge a higher power, and ultimately his descent into madness. Dostoevsky is famous for writing characters who are burdened by guilt, real or imagined. Ivan is no exception. Ivan is horrified to discover Smerdyakov is responsible for the death of their father and that Smerdyakov was able to justify the murder with Ivan’s “there is no god, do what thou wilt” philosophy. On his journey home from that revelation, he manages to convince himself his own guilt is misplaced considering he technically did not do anything (A-E). Ironically, Ivan the atheist hallucinates Lucifer himself is in his bedroom casting him all the blame. This is apparently too much for Ivan who begins to lose touch with reality (E-G).

“Smerdyakov” is the title of the third movement and the “illegitimate” brother. He did not grow up with the patriarch Fyodor claiming him but everyone has a sneaking suspicion that he is Fyodor’s child. Smerdyakov’s rumored mother was a mentally challenged village girl cruelly nicknamed “Reeking Lizaveta”. Fyodor is said to have raped her in a drunken stupor and thus came Smerdyakov, which translates to “son of the reeking one”. Fyodor’s two loyal servants take the child in as their own, trying to instill some good in him despite his father. The attempt is fruitless as Smerdyakov is child who likes to feed nails to dogs and hang up dead cats. He also suffers from epilepsy. Smerdyakov, a devoted follower to Ivan, slyly makes certain that Ivan will be absent the night of the murder. He fakes a seizure, sealing his own alibi, and when the coast is clear, commits the murder. Thinking Ivan will be pleased to find that it was Ivan’s words that enabled him to commit the murder, he is devastated to find the opposite. Smerdyakov ultimately commits suicide, probably not out of guilt, but out of the pain of rejection from the one person he admired (A-D).

Alexei, lovingly called Alyosha, is the foil to all of his brothers. He is good, kind, non-judgmental, and genuinely loves his father despite his short comings. In the beginning of the novel Alexei is studying to become a priest. He is deeply spiritual and tries to help each character in whatever way he can. Although, Alexei is painted as the protagonist, nothing he does actually helps to move the action of the novel along. He is mainly a quiet bystander. At the novel’s conclusion in a scene that greatly resembles Jesus’s Sermon on the Mount, Alexei tells a group of young boys to be kind to one another. The sense that there can be redemption in this life permeates the end of the novel. The last movement is my imagining Alexei reflecting and making peace on all that has happened.

## Full Score in C

Bratya  
Mitya

T.R. Jordon

**A** ♩ = 130

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*



Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score for page 3 includes the following musical details:

- Flutes (Fl. 1, 2):** Resting throughout the page.
- Oboe (Ob.):** Resting throughout the page.
- English Horn (E. Hn.):** Resting throughout the page.
- B♭ Clarinet (B♭ Cl.):** Resting throughout the page.
- Bass Clarinet (B. Cl.):** Enters in measure 2 with a half note G2, followed by a half note F2, and a half note E2 in measure 3. It continues with a melodic line in measures 4-5 and 8-9.
- Bassoon (Bsn.):** Enters in measure 2 with a half note G2, followed by a half note F2, and a half note E2 in measure 3. It continues with a melodic line in measures 4-5 and 8-9, including a trill in measure 9.
- Horn 1 (Hn. 1):** Rests until measure 7, then plays a triplet of eighth notes (G4, A4, B4) marked *mp*, followed by a half note A4 in measure 8 and a half note G4 in measure 9.
- Horn 2 (Hn. 2):** Resting throughout the page.
- B♭ Trumpets (B♭ Tpt. 1, 2):** Resting throughout the page.
- Trombone (Tbn.):** Enters in measure 7 with a triplet of eighth notes (G3, A3, B3) marked *mp*, followed by a half note A3 in measure 8 and a half note G3 in measure 9.
- Tuba:** Resting throughout the page.
- Timpani (Timp.):** Enters in measure 7 with a half note G3 marked *mf*, followed by a half note F3 in measure 8 and a half note E3 in measure 9.
- Percussion (Perc.):** Resting throughout the page.
- Violins (Vln. I, II):** Resting throughout the page.
- Viola (Vla.):** Plays a continuous eighth-note pattern throughout the page, with triplets in measures 4, 5, 6, 7, 8, and 9.
- Violoncello (Vc.):** Plays a continuous eighth-note pattern throughout the page, with triplets in measures 4, 5, 6, 7, 8, and 9. It includes a pizzicato section in measures 8-9.
- Double Bass (D.B.):** Plays a continuous eighth-note pattern throughout the page, with triplets in measures 4, 5, 6, 7, 8, and 9. It includes a pizzicato section in measures 8-9.

4

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

*mf*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*mf*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**B**

*cresc.*

*f*

*arco*

*pizz.*

3

4/4

This page of a musical score contains the following elements:

- Instrumentation:** Fl. 1, Fl. 2, Ob., E. Hn., B♭ Cl., B. Cl., Bsn., Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Timp., Perc., Vln. I, Vln. II, Vla., Vc., and D.B.
- Time Signature:** The score transitions from 4/4 to 2/4 and back to 4/4.
- Rehearsal Mark:** A box labeled 'C' is placed above the Fl. 1 staff at the beginning of the third system.
- Musical Notation:** Includes notes, rests, slurs, and triplets.
- Dynamics:** 'dim.' (diminuendo) is used in the first two systems, and 'mp' (mezzo-piano) is used in the third system.
- Performance Instructions:** 'solo' and 'sul E' (sul tasto) are written above the Vln. I staff in the third system.

$\text{♩} = 120$

8

A little faster

♩ = 125

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

arco

pizz. Div.

Div.

8va

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* 3

*mf* 3

*f*

pizz.

arco

*f*



11

Even faster  
♩ = 140

Fl. 1

Fl. 2  
*mf*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II  
*mp*

Vla.  
*arco*  
*legato*  
*mf*

Vc.  
*tr♭*

D.B.  
*tr♭*

Fl. 1

Fl. 2

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*arco*

*a<sub>2</sub>*

**D**

With gusto

♩ = 150

Fl. 1 *cresc.* *f* *trb*

Fl. 2 *cresc.* *f* *trb*

Ob. *cresc.* *f* *trb* *tr* *trb*

E. Hn. *cresc.* *f* *trb* *trb* *trb* *trb* *trb* *trb*

B♭ Cl. *cresc.* *f* *trb* *trb*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

B♭ Tpt. 1 *cresc.* *f* *trb* *trb*

B♭ Tpt. 2 *cresc.*

Tbn. *cresc.*

Tuba *cresc.* *f*

Timp. *f*

Perc.

Vln. I *cresc.* *f* *s*

Vln. II *cresc.* *f* *s*

Vla. *cresc.* *f* *s*

Vc. *cresc.* *f* *pizz* *(h)*

D.B. *cresc.* *f* *(h)*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*pizz.*

*Div. arco*

16

E

Sweetly  
♩ = 60

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*p*

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score for page 18 includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon), brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, Timpani, Percussion), and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings are active, while the brass and percussion are silent. The English Horn part features a 4-measure rest followed by a melodic line with a 2-measure rest. The Violins I & II parts have a 4-measure rest followed by a melodic line with a 2-measure rest. The Viola part has a 4-measure rest followed by a melodic line with a 2-measure rest. The Violoncello part has a 4-measure rest followed by a melodic line with a 2-measure rest. The Double Bass part has a 4-measure rest followed by a melodic line with a 2-measure rest.



Fl. 1

Fl. 2 *mf*

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. *mf*

Hn. 1

Hn. 2 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla. (b)

Vc.

D.B. (b)

20

21

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for page 22 of a musical work. It features a large woodwind section with Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. Percussion includes Timpani and a general Percussion part. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The score is written in common time (C) and features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, often with slurs and ties. There are also some specific markings like '4' and '2' under some notes, possibly indicating fingerings or breath marks. The key signature has one sharp (F#), and the time signature is common time (C).

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page, numbered 23, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The brass section includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone (Tbn.), Tuba, and Timpani (Timp.). The percussion section (Perc.) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score shows a variety of musical notations, including rests, sixteenth-note runs with a '6' indicating a sextuplet, eighth-note pairs with a '2' indicating a dyad, and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Some staves, like those for Fl. 1, Ob., E. Hn., B. Cl., and Tuba, are mostly empty with rests. Other staves, like those for Fl. 2, B♭ Cl., Bsn., Hn. 2, B♭ Tpt. 2, Tbn., Vln. I, Vln. II, Vla., Vc., and D.B., contain active musical notation.

Fl. 1 *mp*

Fl. 2

Ob. *mp*

E. Hn.

B♭ Cl. *mp*

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla. (♭)

Vc. (♭)

D.B. (♭)

**F** (♩=♩)

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

26



27

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for page 28 of a musical work. It features a woodwind section with Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The percussion section consists of Timpani and Percussion. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play sustained notes, while the B♭ Clarinet has a melodic line with trills and triplets. The Bass Clarinet, Bassoon, and Double Bass have a rhythmic pattern of eighth notes.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*pizz.*

30

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Timp.  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score for page 31 includes parts for woodwinds (Flutes 1 & 2, Oboe, English Horn, Clarinets in B♭ and B, Bassoon), brass (Horns 1 & 2, Trumpets in B♭ 1 & 2, Trombone, Tuba), percussion (Timpani, Percussion), and strings (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds and strings have active parts in the first two measures, while the brass and percussion are mostly silent. The Viola and Violoncello parts include dynamic markings of *f* and *mf*, and the word *solo* is written above the first measure of each.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*dim.*

*dim.*

*ff*

*pizz.*

*φ*

Detailed description: This is a page from a musical score, page 32. It contains staves for various instruments. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, Timpani, Percussion) are currently silent, indicated by whole rests. The string section (Violins I & II, Viola, Violoncello, Double Bass) is active. The Viola part begins with a melodic line marked *dim.* The Violoncello part has a melodic line with a *dim.* marking and a half-note chord marked *ff* with a *pizz.* (pizzicato) instruction and a fermata. The Double Bass part is silent with whole rests.

# Bratya

## Ivan

A

Andantino ♩ = 110

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B♭

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Tuba

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

*f*

*mf*

*mp*

*non legato*

*pizz.*

The musical score is for a piece titled "Bratya Ivan". It is marked "Andantino" with a tempo of 110 beats per minute. The score is divided into two systems. The first system includes woodwinds (Flute 1, Flute 2, Oboe, English Horn, Clarinet in B♭, Bass Clarinet, Bassoon) and brass (Horn in F 1, Horn in F 2, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone, Tuba). The second system includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and Percussion. The English Horn and Clarinet in B♭ play a melodic line starting with a forte (*f*) dynamic, marked "non legato". The Bassoon enters in the third measure with a mezzo-forte (*mf*) dynamic. The Violin I part enters in the third measure with a mezzo-forte (*mp*) dynamic, marked "non legato". The Viola and Cello parts enter in the fourth measure with a mezzo-forte (*mf*) dynamic, marked "pizz.". The Double Bass part enters in the fourth measure with a mezzo-forte (*mf*) dynamic. The Percussion part is marked with a double bar line in the first measure, indicating it is silent.

Fl. 1 *mf* *f*  
 Fl. 2  
 Ob.  
 E. Hn. *p* *f*  
 B♭ Cl. *p* *f*  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I *p* *f*  
 Vln. II *p* *f*  
 Vla.  
 Vc.  
 D.B. *pizz.* *mf*

The score is for page 34 and consists of 18 staves. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, B♭ Clarinet, Bassoon) and brass section (Horn 1 & 2, B♭ Trumpet 1 & 2, Trombone, Tuba) are mostly silent, with some activity in the English Horn and B♭ Clarinet starting in measure 2. The string section (Violins I & II, Viola, Violoncello, Double Bass) is more active. Violin I plays a melodic line starting in measure 2, while Violin II plays a rhythmic pattern. The Viola, Violoncello, and Double Bass provide harmonic support. The Double Bass is marked *pizz.* (pizzicato) in measure 1. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano).



Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

3

3

Detailed description: This is a page of a musical score, page 35. It contains staves for various instruments. The woodwind section includes Flute 1, Flute 2, Oboe, English Horn, B♭ Clarinet, B♭ Clarinet, Bassoon, Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, and Tuba. The percussion section includes Percussion. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time. The key signature has one sharp (F#). The woodwinds and strings are playing a melodic line, while the brass and percussion are providing harmonic support. The Oboe has a triplet of eighth notes marked *mp* in the fifth measure. The Violin II and Viola parts have a triplet of eighth notes in the fourth measure.

Fl. 1 *mf* *3*  
 Fl. 2  
 Ob. *f* *3*  
 E. Hn.  
 B♭ Cl. *al* *mp*  
 B. Cl. *mp* *3*  
 Bsn. *mp*  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn. *al* *p*  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla. *f* *Solo arco* *sul G*  
 Vc.  
 D.B.

The score is for page 36 of a musical work. It features a woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and a brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba). The percussion section includes a Percussionist. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The woodwinds and brass have various melodic and harmonic parts, including triplets and slurs. The strings provide a rhythmic and harmonic foundation, with the Viola playing a prominent role in the latter half of the page.

6

Fl. 1 *mf*

Fl. 2 *mp* *f*

Ob.

E. Hn. *f*

B♭ Cl. *mf*

B. Cl. *mp* *f*

Bsn. *f*

Hn. 1 *mp*

Hn. 2

B♭ Tpt. 1 *mp*

B♭ Tpt. 2

Tbn. *f*

Tuba *mf*

Perc.

Vln. I *f* *pizz.* *arco* Div.

Vln. II *arco*

Vla. *tutti*

Vc. *arco* *mf* *mf* *arco*

D.B. *mf* *arco*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets B♭ and B, Bassoon) and brass section (Horns 1 & 2, Trumpets B♭ 1 & 2, Trombone, Tuba, and Percussion) are active in the first three measures. Flute 1 and Bass Clarinet play a sixteenth-note scale. Flute 2 and Bass Clarinet have a melodic line. The brass section provides harmonic support. In the fourth measure, the woodwinds and brass continue their parts. The string section (Violins I & II, Viola, Violoncello, and Double Bass) enters in the second measure. Violin I plays a forte (f) note, then pizzicato (pizz.), and then arco. Violin II plays arco. Viola plays tutti. Violoncello and Double Bass play arco, with the Double Bass also having a melodic line. The percussion section plays a steady rhythm throughout.

**B**

[illegible]

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is divided into two systems. The first system includes woodwinds (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba, and Percussion). The second system includes strings (Violins I & II, Viola, Violoncello, and Double Bass).

Key musical features include:
 

- Fl. 1:** A trill (tr♭) and a sixteenth-note run in the second measure.
- Fl. 2:** A sixteenth-note run in the second measure.
- Ob.:** A sixteenth-note run in the second measure.
- E. Hn.:** A sixteenth-note run in the first measure.
- B♭ Cl.:** A sixteenth-note run in the first measure.
- B. Cl.:** A sixteenth-note run in the first measure.
- Bsn.:** A sixteenth-note run in the first measure.
- Hn. 1 & 2:** A sixteenth-note run in the first measure.
- B♭ Tpt. 1 & 2:** A sixteenth-note run in the first measure.
- Tbn.:** A sixteenth-note run in the first measure.
- Tuba:** A sixteenth-note run in the first measure.
- Perc.:** A sixteenth-note run in the first measure.
- Vln. I:** A sixteenth-note run in the first measure.
- Vln. II:** A sixteenth-note run in the first measure.
- Vla.:** A sixteenth-note run in the first measure.
- Vc.:** A sixteenth-note run in the first measure.
- D.B.:** A sixteenth-note run in the first measure.

40

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*ff*

*f*

*mp*

*fizz.*

*f*

*Div.*

Fl. 1: Rest in first measure, then a triplet of eighth notes (G4, A4, B4) in the second measure, followed by a half note B4. Dynamics: *f*.  
 Fl. 2: Rapid sixteenth-note scale in the first measure, then a half note G4 in the second measure. Dynamics: *mf*.  
 Ob.: Rest in both measures. Dynamics: *mf*.  
 E. Hn.: Rest in both measures.  
 B♭ Cl.: Rest in both measures.  
 B. Cl.: Rest in first measure, then a rapid sixteenth-note scale in the second measure. Dynamics: *mf*.  
 Bsn.: Rest in both measures.  
 Hn. 1: *Con sord.*, *fp*, half note B3 in first measure, half note B3 in second measure.  
 Hn. 2: *Con sord.*, *fp*, half note B3 in first measure, half note B3 in second measure.  
 B♭ Tpt. 1: Rest in both measures.  
 B♭ Tpt. 2: Rest in both measures.  
 Tbn.: Rest in both measures.  
 Tuba: Rest in both measures.  
 Perc.: Half note G2 in first measure, rest in second measure.  
 Vln. I: Rest in both measures.  
 Vln. II: Rest in both measures.  
 Vla.: Half note G2 in first measure, then half notes G2, A2, B2, C3 in the second measure.  
 Vc.: Half note G2 in first measure, then half notes G2, A2, B2, C3 in the second measure.  
 D.B.: Half note G2 in first measure, then half notes G2, A2, B2, C3 in the second measure.



Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Musical score for page 43, featuring woodwinds, brass, percussion, and strings. The score includes various musical notations such as notes, rests, dynamics (f, mf, mp), articulation (pizz., arco), and fingerings (7, 5). The woodwind section (Flutes, Oboe, Horns, Clarinets, Bassoon) and brass section (Trumpets, Trombone, Tuba) are mostly silent. The percussion section has a single note. The string section (Violins, Viola, Violoncello, Double Bass) is active, with Violins I and II playing a melodic line, Viola playing a sustained note, and Violoncello and Double Bass playing a bass line.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. *Solo* *f* *mf* *a2*

B. Cl. *mf*

Bsn. *mf*

Hn. 1 *Con sord.* *fp* *mf* *fp* *f*

Hn. 2 *Con sord.* *fp* *mf* *fp* *f*

B♭ Tpt. 1 *Con sord.* *fp* *mf* *fp*

B♭ Tpt. 2 *Con sord.* *fp* *mf* *fp*

Tbn.

Tuba *mp*

Perc.

Vln. I *Solo* *pizz.* *f* *arco* *tutti* *mf*

Vln. II *pizz.* *f* *arco* *tutti* *mf*

Vla. *pizz.* *f* *arco* *f* *pizz.*

Vc. *pizz.* *f* *arco* *f* *pizz.*

D.B. *pizz.* *f*

45



**Faster** ♩ = 150

47

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pizz.*

*mf*

*mp*

*mp*

48

Detailed description: This is a page of a musical score, page 48. It contains staves for various instruments. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba) are currently silent, indicated by whole rests. The percussion section is also silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) is active. Violins I and II enter in measure 4 with a pizzicato (pizz.) texture. The Viola, Violoncello, and Double Bass play a continuous eighth-note pattern starting from measure 1. Dynamic markings include *mf* (mezzo-forte) for the Violins and *mp* (mezzo-piano) for the strings.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mf*

*f*

*pizz.*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mp*



**F**

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. *al*

B. Cl. *f*

Bsn. *f* *al*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

D.B. *f*

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for page 52 and consists of 5 measures. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets in B♭ and B, Bassoon) has active parts in measures 1 through 5. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba) is silent throughout. The percussion section is also silent. The string section (Violins I & II, Viola, Violoncello, Double Bass) has active parts in measures 1 through 5. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *f* (forte) in measures 2, 4, and 5, and *a2* (second octave) in measure 4.

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for page 53 and consists of 16 staves. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets in B♭ and B, Bassoon) and the string section (Violins I & II, Viola, Violoncello, Double Bass) are active throughout. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba) and the Percussion part are mostly silent, indicated by whole rests. The woodwinds play various melodic and harmonic lines, with some dynamics like *f* (forte) and *a2* (second octave) marked. The strings provide a rhythmic and harmonic foundation, with the Double Bass playing a more active role in the lower register.

54

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*dim.*

*f*

*f*

*f*

*dim.*

*f*

*dim.*

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Musical score for page 56, featuring woodwinds, brass, and strings. The score includes parts for Flute 1, Flute 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horn 1, Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Tuba, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various dynamics such as *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo). The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The percussion part is marked with a double bar line, indicating it is silent. The score ends with a *ff* marking on the Double Bass part.

# Bratya

## Smerdyakov

A

Freely

♩ = 90

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

*Solo*

*f*

# Bratya

This musical score is for a piece titled "Bratya". It features a woodwind section and a string section. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The string section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Tuba, Violins I and II, Viola, Violoncello, and Double Bass. The Bassoon part is the only one with active notation, starting with a complex melodic line in the first measure and continuing with various musical notations throughout the piece. All other parts are currently silent, indicated by rests on the staves.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.



# Bratya

**B** ♩ = 140

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for a full orchestra. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) plays a melodic line starting in measure 5, marked *f* with accents. The B♭ Clarinet has a *mp* section starting in measure 8. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba) plays a sustained harmonic block, marked *Con sord.* and *cresc.* to *f*. The Bassoon has a *ff* 5-measure rest in measure 5. The string section (Violins I & II, Viola, Violoncello, Double Bass) is mostly silent, with a final measure in measure 8.

• V

• V

# Bratya

Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. *f*  
 E. Hn. *f*  
 B♭ Cl. *f*  
 B. Cl. *mp*  
 Bsn. *mp*  
 Hn. 1 *subito p*  
 Hn. 2 *subito p*  
 B♭ Tpt. 1 *subito p*  
 B♭ Tpt. 2 *subito p*  
 Tbn.  
 Tuba  
 Vln. I *pizz.* *arco*  
 Vln. II *pizz.* *arco*  
 Vla. *pizz.* *arco*  
 Vc. *pizz.* *arco*  
 D.B. *ff*

The score is for a piece titled "Bratya". It features a large ensemble of instruments. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes a snare drum (D.B.). The score is written in 4/4 time, with a key signature of one flat (B♭). The tempo is marked "Allegro". The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a strong, driving accompaniment. The woodwinds and strings have a melodic line that is repeated throughout the piece. The brass and percussion play a rhythmic pattern of eighth notes. The woodwinds and strings have a melodic line that is repeated throughout the piece. The brass and percussion play a rhythmic pattern of eighth notes.

# Bratya

Fl. 1 *mf* *f* 3

Fl. 2

Ob. *mf* *f* 3

E. Hn. *mp* *f* 3

B♭ Cl. *mf* *f* 3

B. Cl.

Bsn. *f*

Hn. 1 *mp* Senza sord.

Hn. 2 *mp* Senza sord.

B♭ Tpt. 1 *mp* Senza sord. *mf*

B♭ Tpt. 2 *mp* Senza sord. *mf*

Tbn. *mp* Senza sord. *mf*

Tuba *mp*

Vln. I *mp* *mf* Div.

Vln. II *mp* *mf* Div.

Vla. *mf* sul C sul G sul G sul G *mf* Div.

Vc. *mp* sul A sul A sul E sul E *mf* Div.

D.B. *mf* *mf*

# Bratya

C

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

# Bratya

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for a full orchestra. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon, Horns 1 and 2, and Trombones 1 and 2. The brass section includes B♭ Trumpets 1 and 2, Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes a snare drum (D.B.).

The score is written in 2/4 time. The key signature has one flat (B♭). The tempo is marked with a common time signature (C). The score is divided into measures by vertical bar lines. The dynamics range from *p* (piano) to *ff* (fortissimo). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass section plays a melodic line. The percussion section plays a steady rhythm.

# Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*pizz.*

5

# Bratya

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for a 2/4 time piece. The woodwind section (Flutes 1 & 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, Bassoon) has a melodic line starting in measure 6 with a forte (*f*) dynamic and a triplet in measure 9. The brass section (Horns 1 & 2, B♭ Trumpets 1 & 2, Trombone, Tuba) provides harmonic support with eighth-note patterns in measures 3-5 and sustained notes in measures 6-9. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes in measures 3-5, then rests in measures 6-9. The Viola, Violoncello, and Double Bass parts are marked *arco* (arco).



# Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pizz.*

*pizz.*

*pizz.*

*rit.*

*rit.*

*f*

Detailed description: This is a page from a musical score for a piece titled 'Bratya'. The score is arranged in three systems. The first system includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet, Bass Clarinet, and Bassoon. The second system includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The third system includes Violins I and II, Viola, Violoncello, and Double Bass. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The woodwinds and brass sections have mostly rests, with some initial activity in the first measure. The strings play a rhythmic pattern of eighth notes, with the Viola and Violoncello/Double Bass parts marked 'pizz.' (pizzicato). A 'rit.' (ritardando) marking appears in the fifth measure for the Trombone and Double Bass. The page number '67' is centered at the bottom.

# Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

# Bratya

**D** ♩ = 90

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*sfz*

*dim.*

*fff*

*pizz.*

# Bratya

## Alexei

**A Reverently**  
♩ = 95

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Solo  
Chimes  
*f* L.V. L.V. L.V. sempre

Violin I

Violin II

Viola

Cello  
al *pp* attack as softly as possible

Double Bass

# Bratya

B

Fl. 1 *f*  
 Fl. 2  
 Ob.  
 E. Hn.  
 B $\flat$  Cl. 1  
 B $\flat$  Cl. 2  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B $\flat$  Tpt. 1  
 B $\flat$  Tpt. 2  
 Tbn.  
 Tuba  
 Chm. *mp*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc. *mp*  
 D.B.

The musical score is arranged in two systems. The first system contains staves for Fl. 1, Fl. 2, Ob., E. Hn., B $\flat$  Cl. 1, B $\flat$  Cl. 2, B. Cl., Bsn., Hn. 1, Hn. 2, B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Tbn., Tuba, Chm., Vln. I, Vln. II, Vla., Vc., and D.B. The second system contains staves for Hn. 1, Hn. 2, B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Tbn., Tuba, Chm., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). A rehearsal mark B is placed above the first staff. The Chm. staff features a melodic line with eighth notes, and the Vc. staff features a sustained harmonic texture with long notes.

# Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

Div.

*mf*

3

3

6

6

6

# Bratya

C

The musical score is arranged in two systems. The first system includes the woodwind and brass sections, while the second system includes the strings and double bass.

**Woodwind Section:**

- Fl. 1:** Starts with a triplet of eighth notes, followed by a sixteenth-note scale (marked with a '6'), and another triplet of eighth notes.
- Fl. 2, Ob., E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn.:** All instruments are silent (marked with a horizontal line) throughout the first system.

**Brass Section:**

- Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba:** All instruments are silent (marked with a horizontal line) throughout the first system.

**String Section:**

- Chm.:** Plays a single note with a long, sustained breath mark.
- Vln. I:** Enters in the second system with a half note (marked *mf*), followed by a sixteenth-note scale (marked with a '6').
- Vln. II:** Enters in the second system with a continuous sixteenth-note pattern (marked *mp*).
- Vla.:** Enters in the second system with a continuous sixteenth-note pattern (marked *mp*).
- Vc.:** Enters in the second system with a half note (marked *f*), followed by a sixteenth-note scale (marked with a '6').
- D.B.:** Plays a continuous low-frequency pattern (marked *f*) throughout the second system.

# Bratya

D

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*f*

*dim.*



## Bratya

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

# Bratya

The image displays a page of a musical score, likely for a symphony orchestra, showing measures 1 through 4. The score is written for various instruments, including Flutes 1 and 2, Oboe, English Horn, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Trombone, Tuba, Chimes, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one flat (B♭), and the time signature changes from 2/4 to 4/4 in measure 3. The score features various musical notations including rests, notes, slurs, and dynamic markings like 'f' and 'mf'. The page is numbered 'E' at the top center.

# Bratya

This page of a musical score is arranged in three systems of staves. The first system includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Tuba, and Chimes. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The third system includes Percussion (marked 'Perc.').

The score is written in common time (C) and features a variety of musical notations. Woodwinds and strings play melodic lines, while brass instruments provide harmonic support. The percussion section includes a snare drum and a cymbal. Dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte) are used throughout the score. The key signature is one flat (B♭).

# Bratya

F

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a large orchestra. The woodwind section includes two flutes, an oboe, an English horn, two B♭ clarinets, a bass clarinet, and a bassoon. The brass section consists of two horns, two B♭ trumpets, two trombones, and a tuba. Percussion includes chimes. The string section has two violins, a viola, a violoncello, and a double bass. The score is in 3/4 time and features a variety of musical notations, including rests, eighth notes, sixteenth notes, triplets, and a trill. A key signature change to one flat is indicated in the second measure of the B♭ Cl. 2 part.

# Bratya

[illegible]

# Bratya

This musical score is for a piece titled "Bratya". It is arranged for a large orchestra and includes parts for woodwinds, brass, strings, and percussion. The score is organized into systems, with each instrument or section represented by a staff. The key signature has one sharp (F#), and the time signature is 4/4. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Chimes and a set of drums (represented by a single staff with a drum icon). The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and strings play active parts, while the brass and percussion provide harmonic support.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

al

# Bratya

Fl. 1  
 Fl. 2  
 Ob.  
 E. Hn.  
 B♭ Cl. 1  
 B♭ Cl. 2  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 Tbn.  
 Tuba  
 Chm.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The score is for a 105-minute piece. The woodwind section (Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon) and brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone, Tuba, Chimes) are mostly silent, with Horn 1 playing a melodic line in measures 1-5. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes. The Double Bass part includes a melodic line in measures 1-5. The score is marked with a *dim.* (diminuendo) in measures 4 and 5.



# Bratya

rit.

Fl. 1

Fl. 2

Ob.

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn.

Tuba

Chm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*dim.*

*mp*

*dim.*

*dim.*

*p*

*morendo al niente*

## **VITA**

Tamyka Jordon is originally from Linden, Guyana, South America. She is a graduate of Southeastern University in Lakeland, Florida where she received a B.S. in Music Education in 2011. Tamyka began her studies at Louisiana State University in January of 2014. Her musical interests include the Russian composers of the nineteenth and early twentieth century, contemporary post-minimalism, and European folk music.